

The
Cleveland
Museum
of Art



September

Members Magazine

Current Exhibitions

Cover: Detail of *Lights, Waves, Bows, Thunder*, 1992, a work in three parts by John Marc Peckham in *Elvis + Marilyn: 2 x Immortal*



Female Nude and Cock, about 1943, an engraving and aquatint by Jacques Lipchitz in *Stanley William Hayter's Legacy in America*

ELVIS + MARILYN: 2 x IMMORTAL

Special Exhibition Gallery through September 24
A major exhibition inspired by two icons of popular culture

DOROTHY DEHNER: DRAWINGS, PRINTS, SCULPTURE

Prints and Drawings Galleries through November 5
Important works from a distinguished career

STANLEY WILLIAM HAYTER'S LEGACY IN AMERICA

Prints and Drawings Galleries through November 5
American modernism from the seminal printmaking workshop

EARLY CERAMICS FROM JAPAN AND KOREA: ASIAN AUTUMN 1995

Gallery 121, September 19–December 3
Prehistoric earthenware and stoneware vessels

RALPH BURNS PHOTOGRAPHS: GRACELAND

Gallery 105 through November 12
Images from an annual pilgrimage

GREEK ISLAND EMBROIDERIES

Gallery 106 through Spring 1996
Treasures of a vanished folk art

From the Director

Dear Members,

Summer in Cleveland ends with a bang this year as we welcome the new Rock and Roll Hall of Fame and Museum, which opens on Labor Day weekend. As you know, our exhibition *Elvis + Marilyn: 2 x Immortal* celebrates this exciting new addition to the city's cultural life. In collaboration with the new museum, we're presenting "roots of Elvis" concerts, lectures, and an open forum on rock and roll culture—not to mention a special joint ticket to *Elvis + Marilyn* and the Hall of Fame for \$16. Of course, members are admitted free to *Elvis + Marilyn*; a recorded tour is \$1. And don't forget the show will be open late—until 9:45—on Friday nights, with movies, music, and more to help you kick off your weekend in proper *E+M* style.

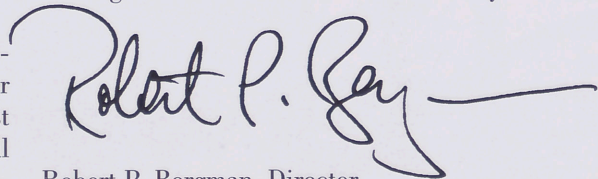
To toot our own horn, so to speak, I'd like to invite everyone to hear Slide Hampton and the Jazz Masters in the first Jazz on the Circle concert in Gartner Auditorium on October 9. This series is a collaboration among the CMA, the Musical Arts Association, the Northeast Ohio Jazz Society, and the Tri-C JazzFest to bring top-flight artists to Cleveland. Tickets and subscription information are available through Severance Hall, 231-1111.

The museum is now immersed in an intensive strategic planning process to prepare us for the challenges and opportunities of the 21st century. An important part of this process will be a series of three Director's Forums in Octo-

ber and November, featuring visionary thinkers in a lecture/question-and-answer format. The public will be invited to participate. As a member of the museum, you have expressed a fundamental commitment to this institution as an important asset of the Cleveland community and the international art world. I do hope you will be able to attend one or more of these forums, details of which will be published shortly.

And on the subject of commitment, a very special thank you to Helen Cherry, Pat Brownell, and all the Womens Council volunteers who donated months of time and talent to plan, stage, and host *A Night of Knights* at the museum on a stormy July 15. What a night it was! My sincere thanks for the stalwart good spirits and understanding of our nearly 1000 guests.

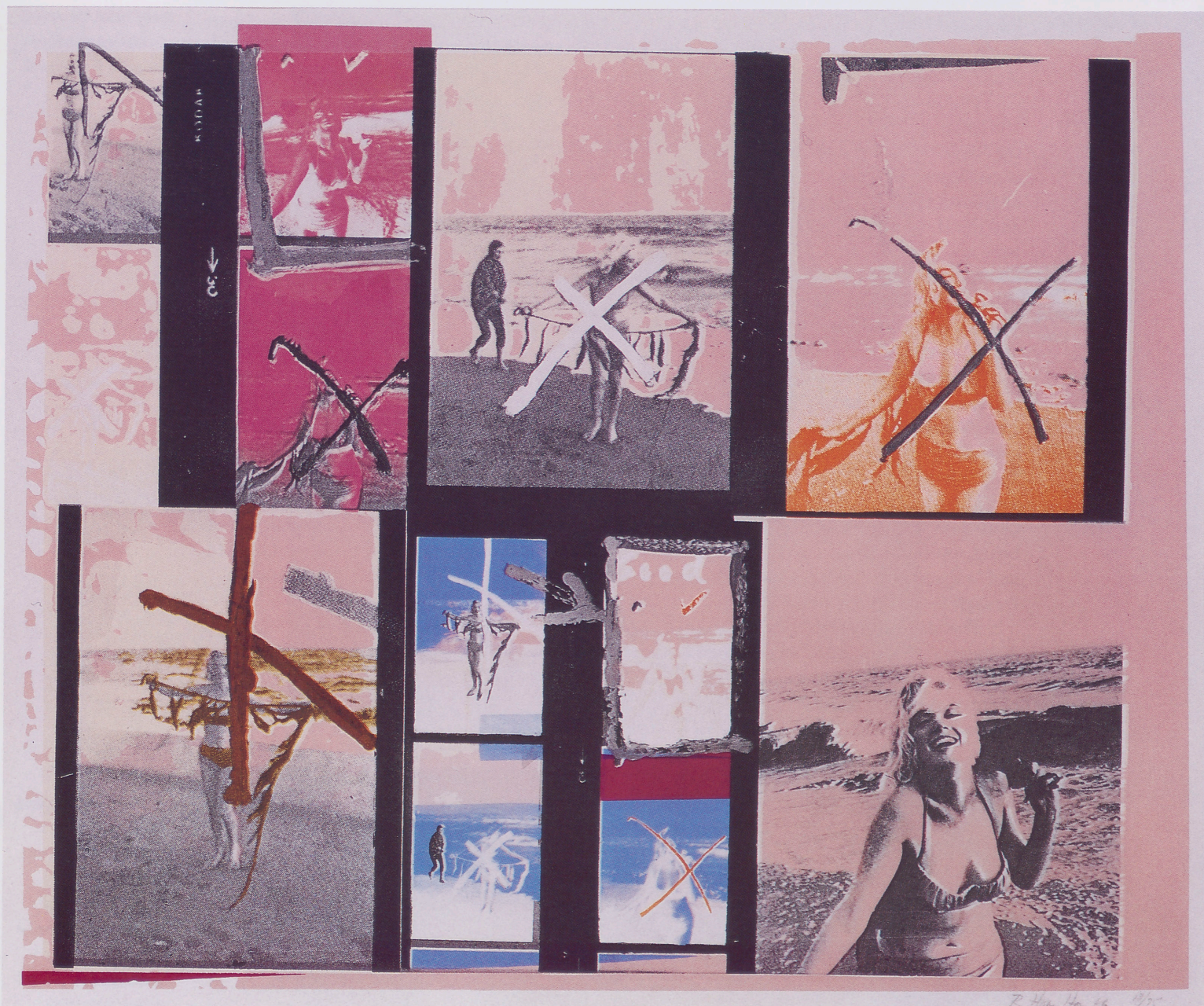
Finally, I'd like to congratulate trustee Michael Horvitz on his election to the position of first vice president, which means he will be the next president of the museum's Board of Trustees, succeeding Mike Sherwin in December 1996. We are all delighted that he will be leading the museum into the next century.



Robert P. Bergman, Director



Dancing up a storm...Bobbie and Peter van Dijk, Sarah and Ed Roth, and Renni and Mark Saltzberg were among those whose spirits weren't dampened when a thunderstorm deluged the benefit *A Night of Knights* on July 15. Photo: Jeff Farr



British Pop artist Richard Hamilton used publicity photos of Marilyn Monroe to create this 1965 screenprint (courtesy Sotheby's). Monroe had indicated her approval of some shots and marked through others. Hamilton's use of these images suggests that Marilyn could manipulate her image just as an artist shapes materials to create a work of art

Hot Pop

ELVIS +
MARILYN: 2 x
IMMORTAL
through
September 24

Elvis Presley and Marilyn Monroe, enduring symbols of American popular culture, are the subjects of an unusual and provocative exhibition on view through September 24. *Elvis + Marilyn: 2 x Immortal* examines the impact of these two personalities on the visual arts. The show is also a gesture of welcome to the newest member of the Cleveland museum community, the Rock and Roll Hall of Fame and Museum, which opens Labor Day weekend. What's more, the two museums have collaborated to celebrate the kickoff. Music-related events jointly sponsored by the two institutions are taking place at the CMA; and joint tickets, good for admission to both the exhibition and the Rock and Roll Hall of Fame and Museum, are available at a discount price.

The exhibition traces the transformation of Elvis and Marilyn from celebrities to heroes to cult figures through more than 110 works that range in date from 1955 through 1994. Among the participating artists are Robert Arneson, Christo, Joseph Cornell, Audrey Flack, Alexander Guy, Keith Haring, Robert Indiana, Justin McCarthy, Nam June Paik, Ed Paschke, Alexis Smith, Leonid Sokov, Andy Warhol, William Wegman, and Tom Wesselman.

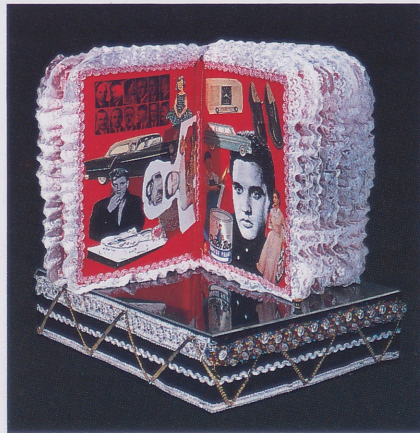
Each painting, sculpture, photograph, installation piece, video, or other work of art explores the visual and emotional mystique of some facet of Elvis and/or Marilyn. In four thematic sections the artists treat the subjects as reflections of popular culture, as objects of hero worship, as mythical figures, or as religious icons. While these four groups provide a useful structure for organizing the installation,

the works themselves often defy categorization, frequently combining more than one approach.

Introducing the show are Andy Warhol's *Elvis I and II* and Robert Indiana's *Metamorphosis of Norma Jean Mortenson*. Using a cinematic image of gun-toting manliness taken directly from popular culture, Warhol presents Elvis as a cowboy, the quintessential American mythic figure. Indiana's landmark painting, created in his emblematic Pop Art style, suggests the transformation of a young Norma Jean into a movie star, shown in a sexy pin-up calendar pose. Typically, Indiana combines words, symbols, and simple forms in his imagery and uses paint in a flat, anonymous manner.

The works in the exhibition are more about star power than about two real people who became stars. Elvis Presley and Marilyn Monroe also embody the unprecedented domination of media-driven American culture. They were not royalty, government leaders, war heroes, industrial magnates, or representatives of organized religion, as society's most famous figures typically were in earlier times. Elvis and Marilyn were entertainers, known to the public largely through movies, radio, television, and recordings. Elements of their difficult life stories—both were born poor and without expectations and both led celebrated, chaotic lives and died young—are probably vaguely familiar to most Americans. Yet those facts are but background information. We don't know these people we call Elvis and Marilyn. Instead, we know their recorded performances, their popular images, and the legends that have grown over the years. As popular icons, their myths continue to feed the dreams of millions of devoted admirers.

Tom E. Hinson, Curator of Contemporary Art



Painstakingly composed and created, Joni Mabe's *The Elvis Presley Scrapbook*, 1982 (collection of Ruth and Marvin Sackner Archive of Concrete and Visual Poetry), blends the obsessiveness of a collector and the eye of an artist

Organized by Exhibition Management, Inc., and curated by Wendy McDaris, *Elvis + Marilyn: 2 x Immortal* is sponsored by Ameritech and National City Bank, with additional support from the Ohio Arts Council. Promotional support is provided by WMJI Majic 105.7

Timed admission tickets required. Members admitted free. General admission is \$6, \$5 for students and seniors, recorded tour included. Members recorded tour, \$1. A joint ticket for admission to *Elvis + Marilyn* and the Rock and Roll Hall of Fame and Museum is \$16. Call Advantix at 241-6444 or 800/766-6048. The exhibition is open Friday evenings until 9:45

Graceland

RALPH BURNS
PHOTOGRAPHS:
GRACELAND
through
November 12

An intriguing exhibition complements *Elvis + Marilyn*—photographs of Graceland by North Carolina artist Ralph Burns. Burns has spent the past seventeen years recording the Elvis mystique. Two of those photographs are among the works in *Elvis + Marilyn*, and the twenty-two black-and-white images in Gallery 105 come from the same diverse body of work.

A freelance photographer, Burns was working in his darkroom in Asheville in August 1978 when he heard a radio report about masses of people gathering at Graceland, Presley's home in Memphis, on the eve of the first anniversary of the singer's death. Burns, who could not resist a firsthand look at worship on such a grand scale, got into his car and drove all night without knowing the distance or actual location of his destination. He arrived before dawn to find tens of thousands of mourners and immediately began taking pictures. "It struck me with such strangeness that this would be happening," Burns said, trying to make sense out of an impulsive decision that changed his life.

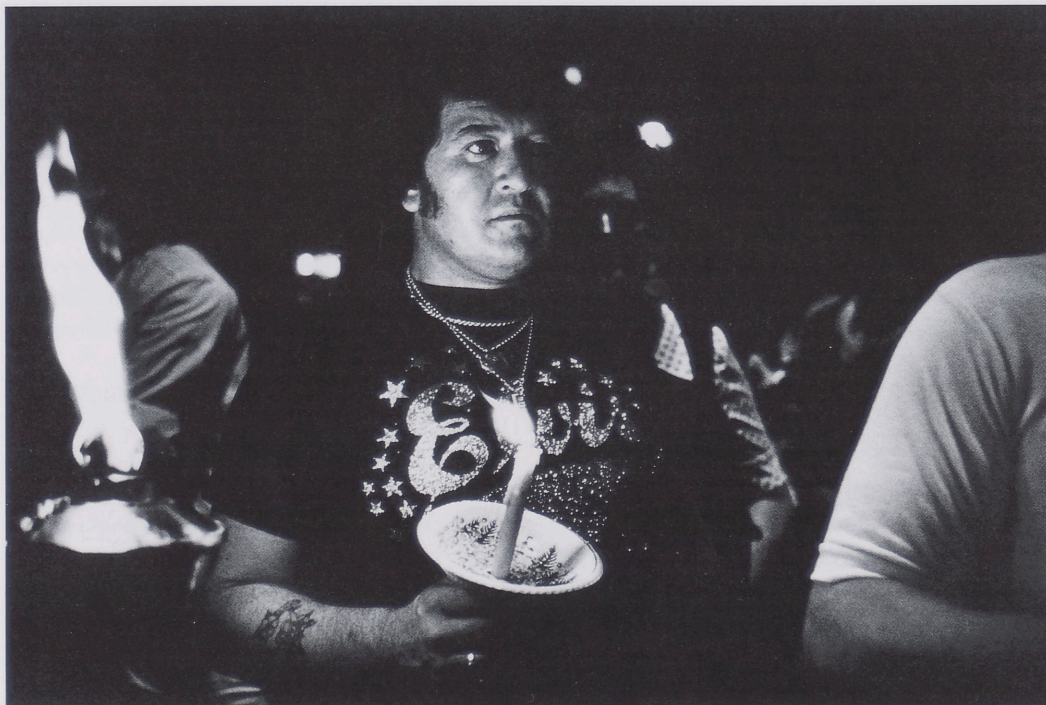
Since then Burns has made many trips to record the twice-a-year pilgrimages that commemorate the birth and death of Elvis, building up an impressive archive of compelling images. His intimate and revealing photographs show

loving and grieving fans from all over the world. Some wear T-shirts referring to Elvis, others impersonate their hero, and one has a tattooed profile of "The King" on his left biceps. The fans' memorial wall outside Graceland is covered with personal messages; large floral arrangements and elaborate displays encircle his grave. Burns documents the commercialization of this event as well as the touching candlelight procession that is held annually.

On his initial trip, Burns believed that the actions of the people who were gathering to mourn and worship their tragic hero were irrelevant. Originally, he was attracted by the implausibility of the event. Over time, as he has photographed and talked with the participants (taping more than 50 hours of interviews), Burns has realized that these fringe events reveal something about the core of our culture, its spiritual needs and social aspirations.

In the ensuing years, Burns has moved away from the stereotypical image of Elvis fans as fanatics out of touch with reality. Instead, he sees the freedom Elvis represents—the ability to rise from poverty to fame, to express sexuality openly, and to pursue fantasies. To Burns "one of the most exciting things is to realize that these people are more in touch with their feelings than most people."

• Tom E. Hinson, Curator of Contemporary Art



An Elvis devotee during the annual vigil on the eve of the anniversary of the singer's death in this untitled photograph, 1977–92, by Ralph Burns

Primal Pottery

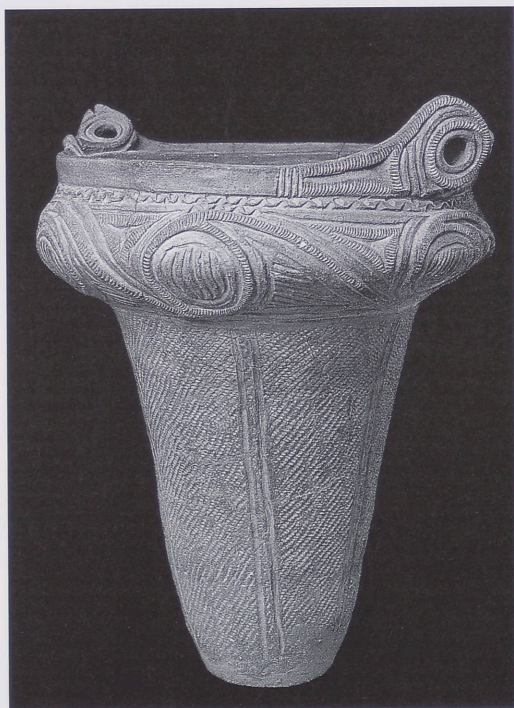
EARLY
CERAMICS
FROM JAPAN
AND KOREA:
ASIAN AUTUMN
1995
September 19–
December 3,
1995

Using earthenware and stoneware examples from the collection as well as choice medieval vessels from a private collection, this year's *Asian Autumn* exhibition offers a fascinating glimpse of one of the most dynamic eras of clay art in early world history.

Although the islands we know as Japan were first inhabited around 200,000 BC, pottery did not appear until around 11,000 BC. Those

The Jōmon also made utilitarian and decorative objects carved from wood—some of which were painted with colored lacquer—and practiced horticulture, initiating the cultivation of rice. This food staple, so fundamental to the history and development of Japanese culture, arrived from northeast Asia via the Korean peninsula by at least 400 BC.

So, the prehistory of the region, as interpreted from modern archaeological evidence,



early ceramic vessels were produced by the Jōmon, a hunting-gathering society consisting of small bands of people living in discrete regions throughout the islands. Known to us today through the prodigious archaeological activities of the past thirty years, the Jōmon got their name from the cord designs impressed on the surfaces of their pottery. As is evident in the museum's vessels from the middle Jōmon era illustrated above, the impressive scale and shape of these objects together with their exuberant surface decor sets them apart from other prehistoric ceramics found throughout the world. Even more remarkable, however, is that the Jōmon culture produced clay vessels continuously for more than ten thousand years.



Jōmon artisans used clay coils to build and decorate their vessels. In these examples (left: about 2000 BC, h. 39.4 cm, John L. Severance Fund 60.196; right: about 2500 BC, h. 45.7 cm, John L. Severance Fund 91.172), raised coils separate the bowl-shaped area from the bottom, which is divided into vertical sections. These two containers are among the objects in *Asian Autumn 1995*

establishes a close relationship between the peoples of the mainland peninsula and the nearby islands. Indeed, last year a site in central Korea yielded more than a dozen earthenware vessels of the fifth to sixth centuries BC that are virtually identical to Japanese examples from the same period.

The exhibition will also be an opportunity to see several recent additions to the Korean collection, which has grown dramatically in the past ten years.

• Michael R. Cunningham, Chief Curator of Asian Art

Dorothy Dehner

DOROTHY DEHNER: DRAWINGS, PRINTS, SCULPTURE through November 5, 1995

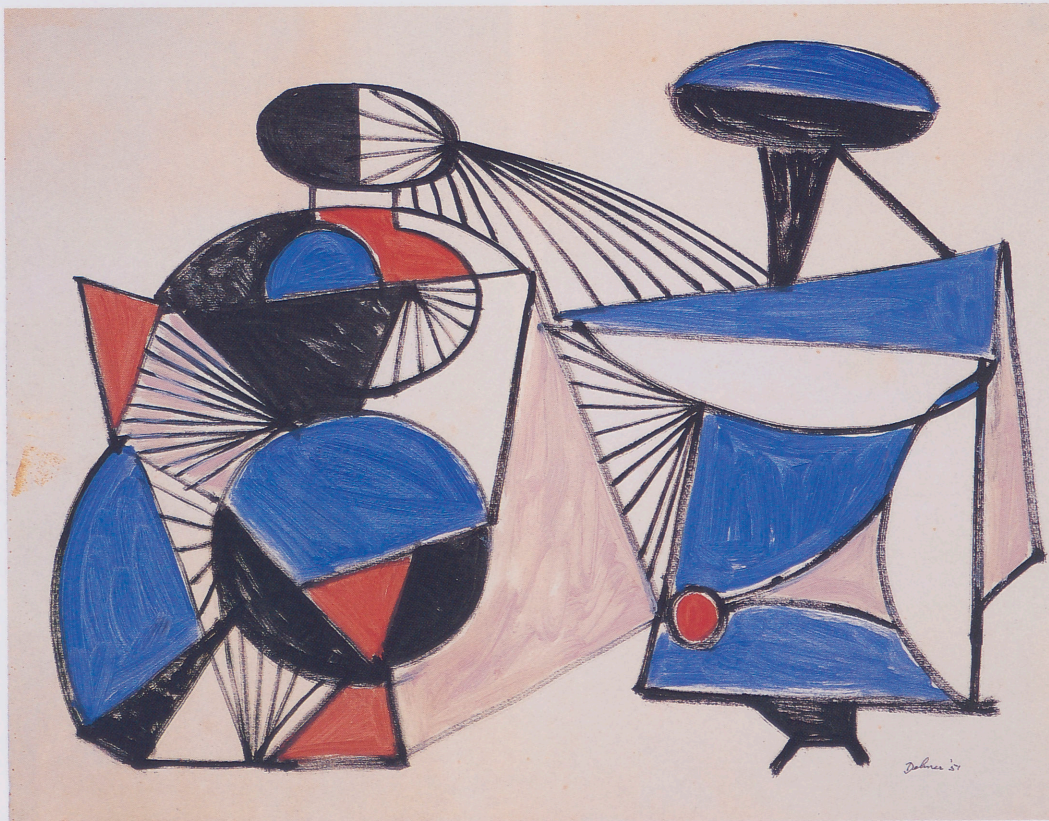
Dorothy Dehner (1901–1994) was born in Cleveland and lived here until 1915, when her family moved to California. This exhibition—the first retrospective in her native city—chronicles a sixty-year career as a draftsman, printmaker, and sculptor.

While studying at the Art Students League in New York in 1926, Dehner met David Smith, who later gained prominence as a sculptor. The two married the following year, beginning two decades of creative interaction. In 1940 they moved permanently from New York City to their farm at Bolton Landing in the Adirondack Moun-

of confessional, ominous images from 1945–48. *Landscape for Cynics*, for example, depicts a gigantic cockroach in a barren landscape surrounded by jagged hills. During this period, she was also influenced by biologist Ernst Haeckel's book *Kunstformen der Natur* (Art Forms in Nature, 1904) and produced a group of drawings filled with biomorphic forms based on its illustrations of microscopic life.

Drawing was Dehner's primary means of expression from the 1930s through the 1950s. Using black ink and watercolor or gouache, she composed many inventive, spontaneous works. Some are whimsical, three-dimensional con-

Untitled, a gouache from 1951, shows Dehner's interest in three-dimensional forms, but she did not work in sculpture until a few years after she and David Smith had separated



tains, where they lived without electricity or running water. Dehner captured those years in *Life on the Farm*, a series of idyllic scenes executed in 1941–44. Inspired by the jewel-like 15th-century French miniatures produced for *Très Riches Heures du Duc de Berry* (The Duke of Berry's Book of Hours), Dehner's paintings are small, filled with realistic detail, and executed with the brilliant, flat colors possible with egg tempera.

Dehner's deteriorating relationship with Smith (she left him in 1950) and the destructive horrors of World War II are reflected in a group

of shapes imbued with pale, transparent color. Others combine improvisational effects like splattered paint with more precisely drawn elements and networks of structural lines. A superb draftsman and a master of line, in 1952 she began to work at Atelier 17, the print workshop founded by Stanley William Hayter in Paris, which he had moved to New York in 1940. (A complementary exhibition, *Stanley William Hayter's Legacy in America*, on view in galleries 109 and 110, explores the influence of Atelier 17, which reinvigorated printmaking in this country.) Dehner became proficient at en-

On October 11, Joan Marter, professor of art history at Rutgers, will present a lecture, *Arcadian Nightmares: Dorothy Dehner and David Smith at Bolton Landing*. Details will be available in the program section of the October issue

graving—a difficult, tedious technique—and her explorations of engraved line are playful, witty, and lyrical compositions.

In 1955 Dehner attended the Sculpture Center, and the small models she built out of slabs of wax were cast in bronze using the traditional lost-wax technique. These assemblages of plane and line have a constructed rather than modeled quality, creating the effect of contour rather than mass. Many pieces have a primitive, totemic quality. *Egyptian King*, for example, echoes the mystery and emotional power of African sculpture, which the artist admired. Recent large compositions fabricated

in steel focus on a few strong forms silhouetted against open space.

Most of the seventy-seven drawings, prints, and sculptures in the show are on loan from the Dorothy Dehner Foundation for the Visual Arts, many courtesy the Susan Teller Gallery. Objects from the Hyde Collection, three private collections, and the CMA are also included. And the newly renovated prints and drawings galleries—the old glass display cases are gone, replaced with white walls and new track lighting—show the works to their best advantage.

• Jane Glaubinger, Curator of Prints



Egyptian King, a sculpture from 1972, is a vertical collage of geometric forms. The negative spaces—interesting shapes, too—are as important as the bronze circles and rectangles

More Fun with Elvis + Marilyn

Peter Guralnick, author of *Last Train to Memphis: The Rise of Elvis Presley* (1994), and other music historians discuss Elvis and the culture of popular music in a **Rock and Roll Forum** on Sunday, September 17, from 2:00 to 4:00. *All Shook Up: The Rock and Roll Legacy of Elvis Presley* will also feature Rock and Roll Hall of Fame and Museum Chief Curator Jim Henke and Education Director Robert Santelli. Copresented by the RRHoFM. Tickets \$8/\$5 CMA and RRHoFM members, at the door beginning at 1:00. Call ext. 461.

Our second **Friday Night Concert** copresented by the Rock and Roll Hall of Fame and Museum will feature Nashville's foremost ambassadors of the proud heritage of black gospel harmony singing, *The Fairfield Four*, on Friday the 15th at 8:00. Tickets \$15/\$13 CMA and RRHoFM members at the Museum Store, or call 421-7340.

New York artist **Audrey Flack** (whose work, *Marilyn: Golden Girl*, is in *Elvis + Marilyn*) gives a guest lecture on Wednesday the 20th at 6:00. Her talk, *Recreating Goddesses and Icons, From Marilyn to Medusa*, is sponsored by the Cleveland Society for Contemporary Art, a museum affiliate group.

Right: The Fairfield Four fill Gartner with five-part harmonies, Friday, September 15



Below: Artist Audrey Flack muses on Medusa and Marilyn on Wednesday, September 20



Andy Warhol made it okay to rip off other people's imagery, so we figure it's okay to borrow an idea or two from him. Get in touch with the spirit of *Elvis + Marilyn* with a studio class in **Photo Silkscreen** (limit 15) from 7:00 to 9:00, Wednesday, September 13 or 20. Enrollment is limited. The fee is \$15. Call ext. 462 to register.

Stop in Wednesday and Friday evenings and Sunday afternoons and help with our **Mural Project, Image Is Everything**. Bring images of your favorite idols for a "wall of fame" inspired by *Elvis + Marilyn*.

A **Continuous Tape on Elvis + Marilyn** runs downstairs in the A-V center through September 24. Bob Bergman narrates the **Recorded Tour** for *Elvis + Marilyn*, \$1 for members (we offer a sign-language interpretation on Sunday the tenth at 2:00).

1 September/Friday

Gallery Talk 1:30 CMA Highlights

Mural Project 6:00-8:00 *Image Is Everything*. Elvis and Marilyn inspire a star-studded wall of fame in Lower Level/Education. Bring photos of your favorite idols—we'll supply the materials and directions to help you incorporate those images into a huge, collaborative mural. Children under 12 must be accompanied by someone 16 or older. Color photocopier generously provided by Meritech Blue, Inc.

Film 7:30 *True Romance* (USA, 1993, color, 117 min.). Tony Scott directs Christian Slater, Patricia Arquette, Dennis Hopper, Val Kilmer, Gary Oldman, Brad Pitt, and Christopher Walken. Quentin Tarantino wrote this violent, gripping, darkly funny tale of two outlaw lovers. 35mm scope print! *No one under 17 admitted!* Admission \$4, CMA members \$3

2 September/Saturday

Gallery Talk 1:30 CMA Highlights

3 September/Sunday

Gallery Talk 1:30 *Calligraphy in Islamic Art*. Alicia Hudson. Sign language interpreter

Film 1:30 *The General* (USA, 1926, b&w, silent with music track, 84 min.). Directed by Buster Keaton and Clyde Bruckman. Hilarious and exciting Civil War comedy in which Keaton single-handedly retrieves a locomotive hijacked by Union spies. Admission \$4, CMA members \$3. *Kids 12 and under \$2 (this film only)*

Mural Project 2:00-4:00 *Image Is Everything* (see Friday, September 1)

5 September/Tuesday

Gallery Talk 1:30 CMA Highlights

6 September/Wednesday

Organ Recital 12:00 Karel Paukert

Film 12:30 *Daimyo* (30 min.)

Gallery Talk 1:30 *Ugolino and Tuscan Painting*. Tony Birch

Textile Art Alliance Lecture 1:30 *Textiles: A Medievalist's Choice*. Robert Bergman

Mural Project 5:30-8:00 *Image Is Everything* (see Friday, September 1)

Film 7:30 *Jailhouse Rock* (USA, 1957, b&w, 96 min.). Directed by Richard Thorpe, with Elvis Presley and Judy Tyler. A prison inmate becomes a rock star in the movie widely regarded as Presley's best. Uncolorized 35mm scope print! Admission \$4, CMA members \$3

7 September/Thursday

First Thursday Curatorial consultation for members only, by appointment

Film 12:30 *Daimyo* (30 min.)

Gallery Talk 1:30 CMA Highlights

Gallery Talk 2:30 *Ugolino and Tuscan Painting*. Tony Birch

September

Lectures, Gallery Talks, Classes, and A-V Programs

Highlights Tours leave the north lobby every Tuesday, Thursday, Friday, and Saturday at 1:30. **Thematic Gallery Talks** leave on Wednesdays and Sundays at 1:30, and Thursdays at 2:30. On Wednesdays at 2:30 beginning September 20, *Great Traditions: The World of Ceramics* is an eight-week series tied to this year's Asian Autumn exhibition. A sign language interpreter accompanies the 1:30 talk on the first Sunday of each month. Topics are subject to change.

The **Cleveland Archeological Society** cosponsors a lecture here on Wednesday the 20th at 8:00. Bruce Latimer, from the Cleveland Museum of Natural History, presents *Digging in Ethiopia*. The **Textile Art Alliance** kicks off its lecture season on Wednesday the sixth with a talk by Bob Bergman on medieval textiles.

This month's **Films and Videos**, shown in the A-V Center, Lower Level/Education, Wednesdays and Thursdays at 12:30, complement the Asian Autumn exhibition.

An after-school program for ages 9–12, **Time Travels: Pyramids to Castles** runs Wednesdays, 4:00–5:30, October 11 to November 15; Barbara Kathman leads gallery and studio sessions studying children's lives in ancient and medieval times. \$35, \$25/CMA family members: send check (payable to CMA) and child's name, age, address, and phone to the education department, attn: Time Travels by October 9. For information call ext. 461.

8 September/Friday

Gallery Talk 1:30 *CMA Highlights*

Mural Project 6:00–8:00 *Image Is Everything* (see Friday, September 1)

Film 7:30 *Honeymoon in Vegas* (USA, 1992, color, 95 min.). Directed by Andrew Bergman, with James Caan, Nicolas Cage, and Sarah Jessica Parker. A detective loses his fiancée to a gambler in this wild comedy overrun with Elvis impersonators. Preceded by an excerpt from Ken Russell's *Tommy* (UK, 1975). Admission \$4, CMA members \$3

9 September/Saturday

All-Day Drawing Workshop 10:00–4:30.

Intensive gallery class for all skill levels.

\$20 fee includes materials and parking.

Register by the Friday before class; call ext. 462. Instructor: Sun-Hee J. Kwon

Gallery Talk 1:30 *CMA Highlights*

10 September/Sunday

Gallery Talk 1:30 *Ugolino and Tuscan Painting*. Tony Birch

Film 1:30 *Grand Illusion* (France, 1937, b&w, subtitles, 111 min.). Directed by Jean Renoir, with Jean Gabin, Pierre Fresnay, and Erich von Stroheim. Magnificent anti-war classic about class and national loyalties in a German POW camp during WWI. Preceded at 1:30 by Alain Resnais's concentration camp documentary *Night and Fog* (France, 1955, color/b&w, subtitles, 32 min.). Admission \$4, CMA members \$3

Sign-Language Gallery Tour 2:00 *Elvis + Marilyn: 2 x Immortal*. Interpretation of the recorded tour; exhibition ticket required

Mural Project 2:00–4:00 *Image Is Everything* (see Friday, September 1)

Chalk Workshop 3:00–4:30. Learn techniques and plan your Chalk Festival creation. \$15/individual, \$25/family for series of four

12 September/Tuesday

Gallery Talk 1:30 *CMA Highlights*



Don't Be Cruel

Not all of Elvis Presley's 33 feature films were bad. Four good ones—*Jailhouse Rock*, *King Creole*, *Flaming Star*, and *Viva Las Vegas*—demonstrate that Elvis, even when stuck in the most uninspiring of professions (prison inmate, waiter, etc.), can find a reason to sing. Come see **Shake, Rattle & Roll 'Em: Elvis on Film**, Wednesday evenings.

Speaking of Elvis (and Marilyn)—if they're dead, then why do they keep turning up in new movies? Witness the Friday evening series, **Elvis (and Marilyn) Sightings in Recent Films**; *True Romance*, *Honeymoon in Vegas*, and *Wild at Heart* offer some notable resurrections.

In **100 Years of Magic: War Stories**, on Sunday afternoons, we continue our series of history's best movies and see how war's preponderance in human history has made it a favorite topic of moviemakers. Four features and two shorts center on civil and world wars of three centuries, from the hilarious heroism of *The General* to "the horror" of *Apocalypse Now*, with *Grand Illusion* and *Ugetsu* in between.

Admission to films is \$4, CMA members \$3.

This month's film program focuses on music and mayhem, from *Viva Las Vegas* to *Grand Illusion*

Strings and Pipes and Everything Nice

The **Subscription Concert** season begins Wednesday, September 27 at 7:45 with *The Shanghai Quartet*. Rebecca Fischer gives the customary free **Preconcert Lecture** at 6:45. Seating is reserved. Most tickets are \$8 to \$14 (please see daily listing for full details).

This year's **Gala Subscription Series** again features outstanding Wednesday evening concerts, with introductory lectures: *The Budapest Wind Ensemble* (October 18), organist *Peter Hurford* (November 15), *Musica Pacifica* baroque quintet (January 10), *Sequentia* medieval trio (January 24), *the Pražák Quartet* (March 6), duopianists *Anthony and Joseph Paratore* (March 27), and harpsichordist *Zuzana Růžicková* (April 10). Enjoy discounts by subscribing to all eight concerts or the four of your choice, with additional savings for CMA and Musart Society members, seniors, and students. Pick up a 1995–96 concerts brochure in the north lobby or call ext. 282.

Curator of Musical Arts Karel Paukert offers free **Noontime Organ Recitals** every Wednesday this month. At lunchtime on many other days, he can be found playing the positive organ in the garden court.

Unless indicated, admission to concerts and recitals is free. Complete program details appear in the daily listings, and are subject to change. **Recorded Selections** from Museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

September is **Classical Music Month**. The museum joins other members of the Northeast Ohio Classical Music Coalition to help make classical music more broadly accessible by participating in the Sunday, September 10, ClassicalFest at the Cleveland Music School Settlement, and in other activities; please call ext. 282 for details.



The Shanghai Quartet, Wednesday, September 27

13 September/Wednesday

Organ Recital 12:00 Karel Paukert

Film 12:30 *The Tokugawa Museum, Nagoya, Japan* (50 min.)

Gallery Talk 1:30 *Rodin*. Bob Dewey

Mural Project 5:30–8:00 *Image Is Everything* (see Friday, September 1)

Film 7:30 *King Creole* (USA, 1958, b&w, 116 min.). Directed by Michael Curtiz, with Elvis Presley, Dolores Hart, and Walter Matthau. A New Orleans nightclub singer runs afoul of gangsters in this film version of *A Stone for Danny Fisher* by Harold Robbins. Admission \$4, CMA members \$3

Chalk Workshop 6:30–8:00 (see Saturday, September 10)

Photo Silkscreen Workshop 7:00–9:00. \$15. Call ext. 462 to register.

14 September/Thursday

Film 12:30 *The Tokugawa Museum, Nagoya, Japan* (50 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Rodin*. Bob Dewey

15 September/Friday

Gallery Talk 1:30 *CMA Highlights*

Mural Project 6:00–8:00 *Image Is Everything* (see Friday, September 1)

Concert 8:00 *The Fairfield Four*. Nashville's foremost ambassadors of black gospel harmony singing. Copresented by the Rock and Roll Hall of Fame and Museum. Tickets \$15/\$13 CMA and RRHoFM members at the Museum Store

16 September/Saturday

Gallery Talk 1:30 *CMA Highlights*

17 September/Sunday

Gallery Talk 1:30 *Rodin*. Bob Dewey

Film 1:30 *Ugetsu* (Japan, 1953, b&w, subtitles, 96 min.). Directed by Kenji Mizoguchi, with Machiko Kyo, Masayuki Mori, and Kinuyo Tanaka. Exquisitely photographed ghost story set in war-torn 16th-century Japan. Preceded by Humphrey Jennings's *Listen to Britain* (UK, 1941, b&w, 18 min.). Admission \$4, CMA members \$3

Mural Project 2:00–4:00 *Image Is Everything* (see Friday, September 1)

Forum 2:00–4:00 *All Shook Up: The Rock and Roll Legacy of Elvis Presley*. Peter Guralnick, author of *Last Train to Memphis: The Rise of Elvis Presley* (1994) and

other experts discuss Elvis's influence on popular music, joined by Rock and Roll Hall of Fame and Museum Chief Curator Jim Henke and Education Director Robert Santelli. Copresented by the RRHoFM. Tickets \$8/\$5 CMA and RRHoFM members, at the door after 1:00. Call ext. 461

Chalk Workshop 3:00–4:30 (see Saturday, September 10)

18 September/Monday

Members Day for Elvis + Marilyn

12:00–7:00 (see page 14 for details)

19 September/Tuesday

Gallery Talk 1:30 *CMA Highlights*

20 September/Wednesday

Organ Recital 12:00 Karel Paukert

Film 12:30 *Shinto, Nature, God and Man, in Japan* (60 min.)

Gallery Talk 1:30 *The Buddha Image in Asian Art*. Cavanaugh Faithwalker

Gallery Talk 2:30 *Early Ceramics from Japan and Korea*. Joellen DeOreo

Mural Project 5:30–8:00 *Image Is Everything* (see Friday, September 1)

Guest Lecture 6:00 *Recreating Goddesses and Icons, From Marilyn to Medusa*. Audrey Flack, artist, New York City. Sponsored by the Cleveland Society for Contemporary Art

Film 7:30 *Flaming Star* (USA, 1960, color, 101 min.). Don Siegel directs Elvis Presley, Barbara Eden, and Steve Forrest in an action-packed western about a half-breed caught between Indians and settlers. Scope print! Admission \$4, CMA members \$3

Chalk Workshop 6:30–8:00 (see Saturday, September 10)

Photo Silkscreen Workshop 7:00–9:00. \$15. Call ext. 462 to register

Lecture 8:00 *Digging in Ethiopia*. Bruce Latimer, curator of physical anthropology, Cleveland Museum of Natural History. Cosponsored by the Cleveland Archeological Society

21 September/Thursday

Film 12:30 *Shinto, Nature, God and Man, in Japan* (60 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *The Buddha Image in Asian Art*. Cavanaugh Faithwalker



Dyane Hanslik's Chalk Festival creation, *Dreaming of the Rainforest*, in progress on the south steps

Make Your Marks

On the weekend of September 23 and 24, the museum holds its sixth annual *I Madonnari Chalk Festival* on the sidewalks around the museum, 10:00–4:00 Saturday and 12:00–5:00 Sunday. Reserve a large square for \$10, a small one for \$5—materials included. Children must be accompanied by an adult. Sign up for **Chalk Workshops** held Sundays, September 10 and 17 (3:00–4:30) and Wednesdays, September 13 and 20 (6:30–8:00); fees are \$15/individual, \$25/family. Register by September 20 or just come and watch for free. Enjoy Italian specialties from the museum cafe both days.

Register your kids for **Fall Young Peoples Classes** using the form enclosed or

come in person the week preceding public open registration on Saturday, September 23. Classes run October 14 to December 9.

Sun-Hee J. Kwon leads our monthly **All-Day Drawing Workshop** in the galleries Saturday the ninth. \$20 fee includes basic materials and parking. Register by September 8 (ext. 462).

Students at all levels can take Jesse Rhinehart's popular **Watercolor Class** on ten Wednesdays, 9:30–noon, September 20 to November 22. \$100 plus watercolor materials. Register by September 18 (ext. 462).

For either class, please send check (payable to CMA) to the education department, attn: Drawing Workshop or Watercolor Class.

22 September/Friday

Gallery Talk 1:30 *CMA Highlights*

Mural Project 6:00–8:00 *Image Is Everything* (see Friday, September 1)

Film 7:30 *Wild at Heart* (USA, 1990, color, 125 min.). David Lynch directs Nicolas Cage and Laura Dern as fleeing young lovers in the movie chosen Best Film at Cannes in 1990. With Willem Dafoe. 35mm scope print! *No one under 17 admitted!* Admission \$4, CMA members \$3

23 September/Saturday

Open Registration for Young Peoples Classes 10:00–3:00

Chalk Festival 10:00–4:00 (see above)

Gallery Talk 1:30 *CMA Highlights*

24 September/Sunday

Chalk Festival 12:00–5:00 (see above)

Gallery Talk 1:30 *The Buddha Image in Asian Art*. Cavanaugh Faithwalker

Film 1:30 *Apocalypse Now* (USA, 1979, color, 150 min.). Francis Ford Coppola directs Martin Sheen, Marlon Brando, Robert Duvall, and Dennis Hopper in a tense Vietnam setting of Joseph Conrad's *Heart of Darkness*. 35mm scope print! *Rated R*. Admission \$4, CMA members \$3
Mural Project 2:00–4:00 *Image Is Everything* (see Friday, September 1)

26 September/Tuesday

Gallery Talk 1:30 *CMA Highlights*

27 September/Wednesday

Organ Recital 12:00 Karel Paukert

Film 12:30 *Living Treasures of Japan*. A National Geographic Video (50 min.)

Gallery Talk 1:30 *The Hudson River School Painters*. Marty Blade

Gallery Talk 2:30 *Fire and Clay: Greek Vases*. Barbara Kathman

Preconcert Lecture 6:45 Rebecca Fischer gives a free lecture in the Recital Hall

Film 7:30 *Viva Las Vegas* (USA, 1964, color, 86 min.). Directed by George Sidney, with Elvis Presley and Ann-Margret. A race car driver takes a job as a singing waiter in this glitzy musical. Shown on laserdisc.

Admission \$4, CMA members \$3

Subscription Concert 7:45 *The Shanghai Quartet*. Hailed as "a foursome of uncommon refinement and musical distinction,"

the quartet has achieved international stature since its formation in 1983. They have appeared widely in Europe, recorded for Delos International, been ensemble-in-residence at the Tanglewood and Ravinia Festivals, and will perform works by Mozart, Beethoven, Turina, and Zhou here.

Seating is reserved. Tickets are available by telephone (ext. 282) Monday–Friday, starting Wednesday, September 20; or at the door starting one hour and fifteen minutes before the concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only, \$5

Lecture 8:00 *Introduction to Print Collecting*. Jane Glaubinger, curator of prints

28 September/Thursday

Film 12:30 *Living Treasures of Japan*. A National Geographic Video (50 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *The Hudson River School Painters*. Marty Blade

29 September/Friday

Gallery Talk 1:30 *CMA Highlights*

30 September/Saturday

Gallery Talk 1:30 *CMA Highlights*

MEMBER HOTLINE: 216/421-7340 ext. 295

Do you have a comment or suggestion regarding the museum's facilities and services? Did you read, see, hear, or otherwise experience something that brought you delight or dismay? We need to know!

Our new 20th-century-style telephone system has allowed us to install a message recording system to relay your comments, suggestions, complaints, or questions to appropriate personnel. Just call 421-7340 ext. 295 and follow the instructions to leave your message. Remember to include your name,

mailing address, and telephone number if you require a response. You can use this number 24 hours a day, seven days a week. You may also fax your written comments to the attention of the membership department at 216/231-6565. The member hotline complements the "For your Comments" form which accompanies the annual membership renewal mailing. Your comments are vitally important to us as we continually seek to identify and fulfill your needs. Thank you for your participation!

Tickets! Get Your Tickets Here!

The Cleveland Museum of Art is now a full-fledged Advantix outlet, meaning now you can purchase tickets not only for *Elvis + Marilyn* and other museum events, but also for ballgames, concerts, dramatic performances—any event for which Advantix is the ticket agency.

Other Advantix clients include Playhouse Square's three theaters, the Great Lakes Theater Festival, the Cleveland Ballet, the Cleveland Opera, the Cleveland Browns, Cedar Point, the I-X Center, the Rock and Roll Hall of Fame and Museum, the Toledo Museum of Art, and many other attractions in the area. So tell all your friends: if you need tickets, just go to the art museum.

Take Note

Sponsors of *Elvis + Marilyn*: 2 x Immortal:

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***Elvis + Marilyn* is open exclusively to members** on Monday, September 18, 12:00-7:00 (free parking). Audio tours, \$1. Nonmember guests admitted for \$5 each (audio tour included). The cafe is open 12:00-4:00; the store until 7:00. No reservations required. Thanks again to Ameritech and National City Bank for their sponsorship and to WMJL and the Avenue at Tower City for promotional support.

And for our next show...preparations for *African Zion: Sacred Art of Ethiopia*, opening November 15, are well under way.

Mayor Michael R. White, honorary chairman of the exhibition, is heading up our effort to involve the broadest possible

community in this important show, with help from CMA trustee Adrienne Jones and ColeJon Corporation Chairman Lonnie Coleman, cochair of the **African Zion Exhibition Advisory Committee**. Call Michael Weil at ext. 152 for information.

Members may audit **CWRU Art History Courses** beginning August 28. Send check for \$50 to the Education Department, attn. CRWU classes. The offerings are: ARTH 303/403 *History of Far Eastern Art* T/Th, 1:15-2:30. Profs Williams and Wilson ARTH 384/484 *History of Photography* MWF, 1:30-2:20. Prof Scallen

Pick up your free member's copy of the 1994 **Annual Report** at the Information

Desk. If you live more than 50 miles from the museum, call ext. 268 and we will gladly mail you a copy.

Parade the Circle Celebration was a big hit again this year, with about 25,000 people attending. Thanks to Metropolitan Savings Bank and the George Gund Foundation for their continued support.

Look for a flyer next month about the annual **Fine Print Fair**, held October 7 and 8 at CWRU's Thwing Center to benefit the department of prints and drawings. Works on paper in a broad price range will be exhibited by 14 dealers. Admission is \$5, \$3 students with ID (for both days). Call 765-1813 for brunch/lecture reservations.



They're drawn to institutions of a certain stripe...some members of the Founders Society pause in front of the new SFMOMA during a May trip to San Francisco. In mid-October, the Collectors Circle Forum will meet in London (please call Ann Sethness at x153 for information). Left to right: Lindsay Morgenthaler, Viki Rankin, Bonnie Humphrey, Al Rankin, Jim and Donna Reid, Barbara Robinson, Judith McMillan, Maxeen Stone-Flower, Phyllis Sloane, Norman Zaworski, and Carol Sherwin

Patron Membership

Patron members enjoy special benefits including reciprocal admission privileges at participating Ohio art museums and also at 13 national metropolitan art museums, plus complimentary admission to member previews and receptions, and one special exhibition catalogue per year, selected by the museum.

Perhaps you are not aware that 60 percent of the \$250 annual membership fee is tax deductible—your contribution not only entitles you to special benefits, but it also provides substantial support toward museum operations. To upgrade to the Patron level or for additional information, please call Mary Beth Pana in the membership department at ext. 267.

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We need word processing wizards, tried and true typists, fabulous faxers, philanthropic photocopiers, and indefatigable filers—dependable and cheery—to help overwhelmed administrative and curatorial staff throughout the museum. If you can

volunteer during business hours, please fill in the blank below or call ext. 592 about short-term, periodic, or long-term volunteer opportunities. We also need people at odd hours to staff information booths outside the museum at area festivals and expos.

Yes, I would like to volunteer for the museum

- ☐ Weekdays
☐ Weekends

- ☐ At the museum
☐ Elsewhere too

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Members Magazine

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Museum photography by Howard T. Agriesti, Gary Kirchenbauer, and Gregory M. Donley

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Tuesday, Thursday, Friday 10:00-5:45
(*Elvis + Marilyn* open to 9:45 Fridays until September 22)
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays, July 4, Thanksgiving, Christmas, and New Year's Day

Museum Cafe Hours

Tuesday, Thursday, Friday 10:00-4:30
Wednesday 10:00-8:30
Saturday 10:00-4:15
Sunday 1:00-4:30

Museum Store Hours

Open during all regular and extended hours

Ingalls Library Members' Hours

Tuesday-Saturday 1:00-gallery closing
Slide Library by appointment only

Parking

75¢ per half-hour to \$6 max. in upper lot
\$3 flat rate in parking deck
Free to senior citizens all day Thursday
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\$2 flat fee every Wednesday after 5:00

For Visitors with Disabilities

Large-type brochure available in the North Lobby. Borrow wheelchairs at the check room
Wheelchair access is via the North Door

Free assistive listening system

(ask at the North Lobby check room) for films and lectures in the Auditorium and Recital Hall—funded by a grant from Society National Bank

Get All Shook Up



over these enamel pins created from John Marc Peckham's *Lights, Waves, Bows, Thunder*. You can buy these and other great products in honor of *Elvis + Marilyn* at the Cleveland Museum of Art stores, at the museum or Beachwood Mall